

Why You Already Know What Remediation Is But Have Never Heard Of It.

Presented by
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Hello, my name is Sydnie Montgomery and this is my colleague Mattie Tanner. We are going to discuss the media theory of Remediation. It started, not with the personal computer or the internet. (Change slide).



Source: <http://www.abogallery.com/M/monet/monet111.html>

It started with Monet. Not really, but let's just start with Monet, he is a good place to start.

In the 1870s in France, art was defined by the Academie des Beaux- Arts, the official state back art academy.

Claude Monet felt limited by the way art was created. In an effort to challenge this standard he created art on his own terms.

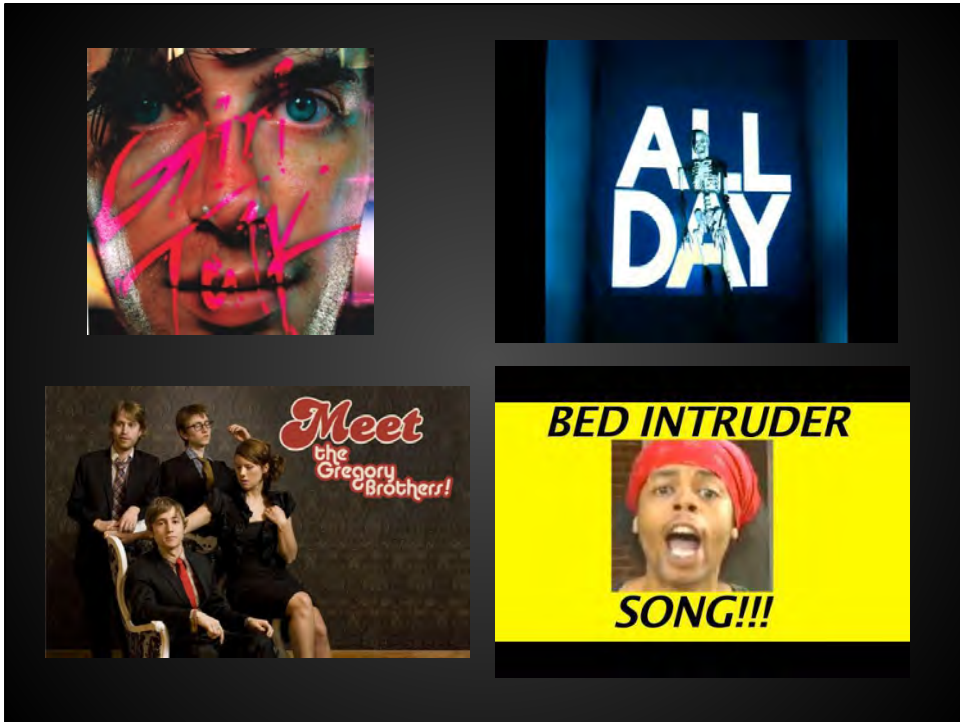
Monet challenged the established institution, this of course changed art forever.

He wanted to know:

Why did the Academie hold the power to say what is and isn't art?

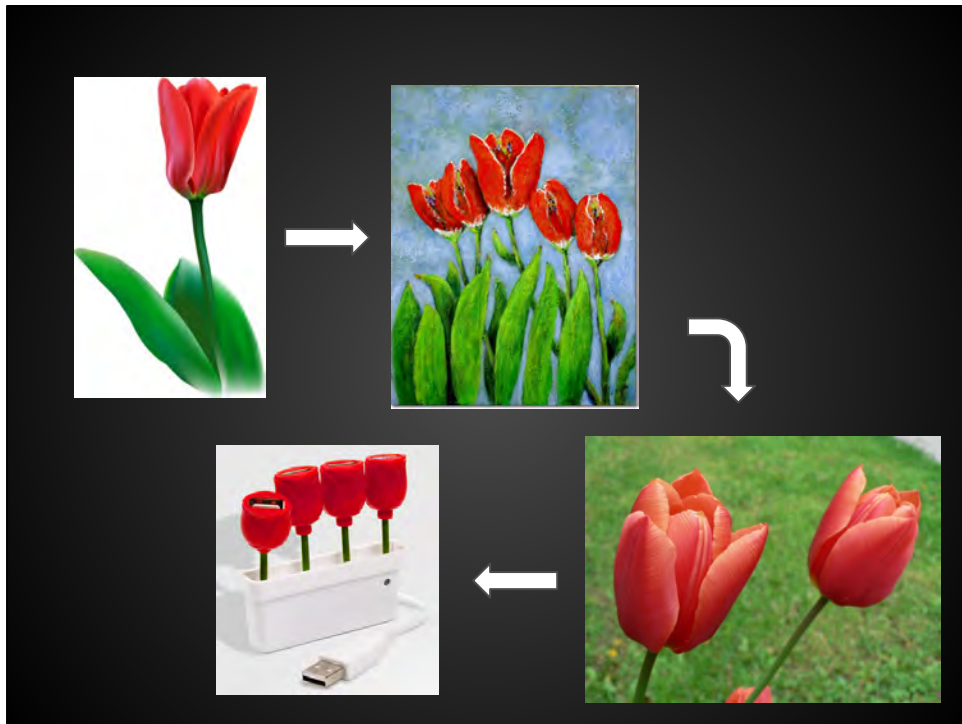
Can talent only happen in between the standards of the established institution?

Who has the right to challenge this standard?



Another person throwing rocks at the windows of the establishment is Greg Gillis. Gillis is a musical performer known as Girl Talk. He began to experiment with changing how the audience heard the music. His process of creation takes samples from multiple pop songs, past and present, editing them together in such a way that the piece created is something completely new. Not a resampled pop song, not a remixed hip hop track but a completely remediated experience.

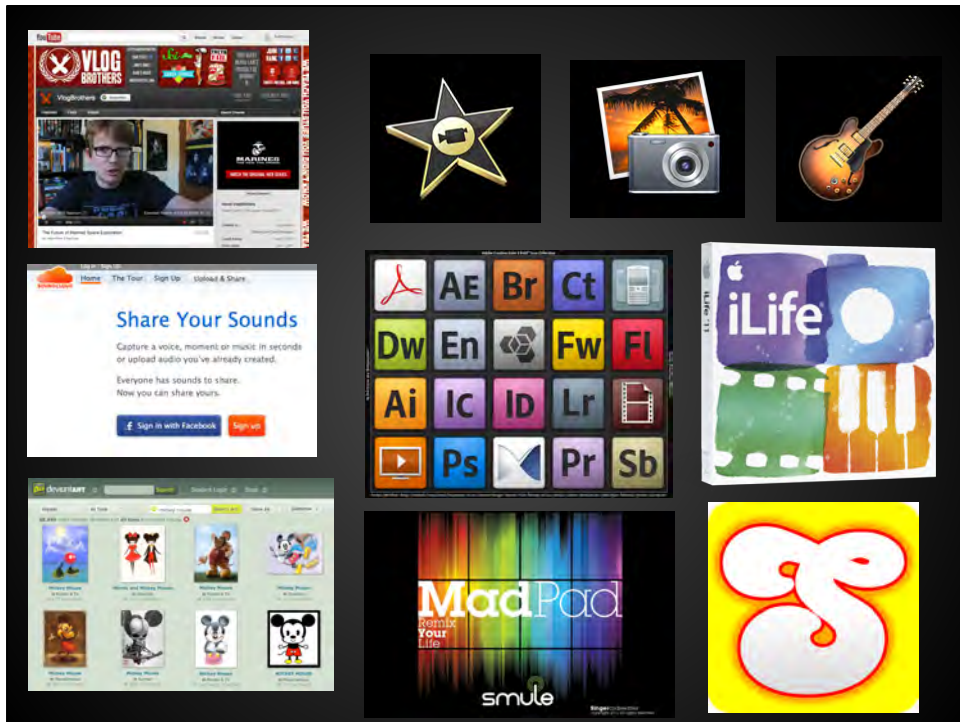
The Gregory brothers have also taken remixing and remediation to a different direction, to that of comedy. This group of musicians created the popular YouTube channel Auto-Tune The News, which uses news clips, viral videos, and other content as source material to create comedic music videos. The most popular of which include the Double Rainbow song, and the following Bed Intruder song, which was taken from a real news story broadcast and autotuned and remixed to create the song.



Remediation, a term coined by Bolter & Grusin, is the formal logic by which new media refashion prior media forms.

This process having started well over a century ago, its earliest modern forms were paintings, used to remediate nature. Some of these pictures recreate detail so well, the viewer could forget they are looking at a painting. With the adoption of photography as a method of immediate recreation of a moment, paintings were thought of as a way to express more emotion and artistic talent than event capturing and recreation.

Music is no exception as its remediation starting with the creation of instruments to mimic sounds found in nature. From player pianos, to records, to radio, remediation of music has become one of the most common forms of this theory.



With the Internet and programs on your home computer, everyone can be a creator. The boundaries limiting entry into the creative field have been significantly reduced. Anyone with access to a computer and Internet can stop only consuming media and become one of the creators.

With the rise in popularity of smart phones, you don't need a computer to create, just a phone. Because consumers have the power and the ability to create and share those creations with the world quickly, they no longer need the permission or help of standard makers or corporations.



With the overabundance of this technology, making consumers artists, it has created a problem for those standard makers and issues for everyone involved.

Because the very act of remediation and remixing requires the use of previously created material, sometimes the owners of the previously created works get upset that others are using it. Music and movies are media forms that get remediated the most, and studios and executives that make money from these media don't like the idea of artists or fans even taking their "property" to create remixes or fan videos. The MPAA and RIAA have been threatened by the ability for new technology and the Internet to allow passive users to become active creators because they feel they have lost control and therefore losing money.

Not thrilled with losing it's audience (it's revenue) the MPAA and RIAA have turned to Washington DC for help. Unlike the auto industry, who came with a plan to improve and grow it's way out of the hole they found themselves in, the entertainment industry has opted a more draconian approach to its loses. They drafted the unpopular Stop Online Piracy Act and Protect Intellectual Property Act. These bills were written in an attempt to curb online piracy by effectively punish anybody who used the Internet to publish a remix they made, share a piece of an art they created, or uploaded a fan made trailer for their version of Ironman.



Source: <http://communicationspassionista.com/wp-content/uploads/2010/02/collaborate2.jpg>



Source: <http://static.howstuffworks.com/gif/computer-addiction-8.jpg>

Although copyright has become a very contentious and a spotlighted issue of remediation and remixing, a good outcome has become the redefinition of authorship and who is allowed to create. It has transitioned from the old view of Author-as-God where the artist or writer was viewed as the ultimate authority, to author as collaborator and shifted from the professional to the amateur artist.

In *Remix My Lit* by Simone Murray, she illustrates what we've mentioned previously about how the reader's role is changing from one of passivity into an active component of creation, dealing more specifically with literature. Murray makes the observation that the technologies and supports of the old system are giving way to new technologies that cannot be infused into the foundation of the old way (pg. 28-30).

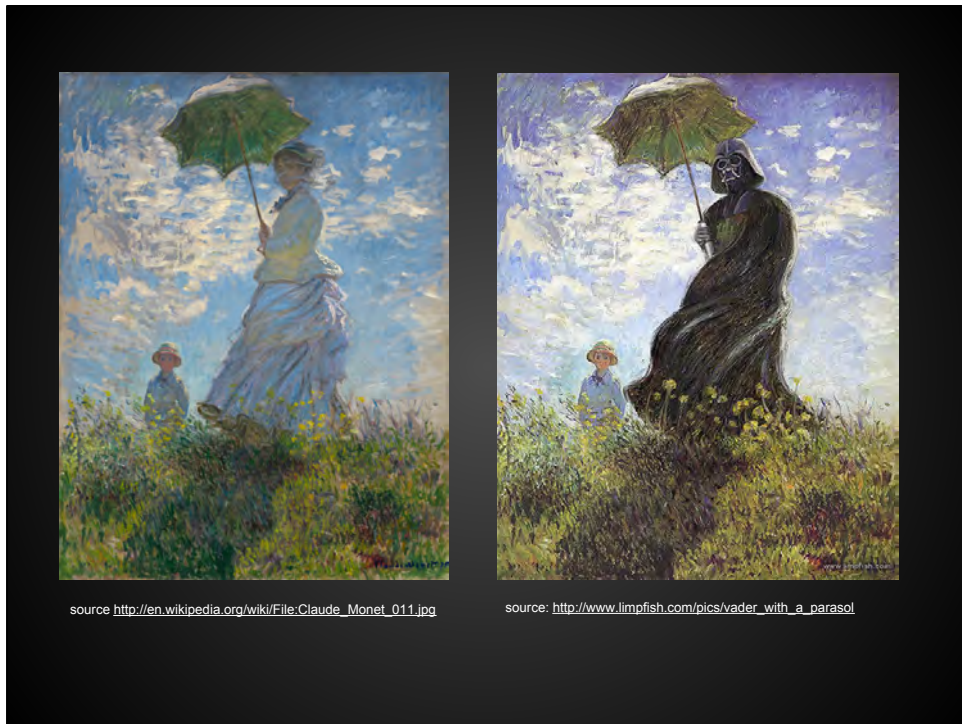
Again, this transition of author to collaborator and the rise of the amateur artist is becoming increasingly evident through remediation as can be seen in artists like Girl Talk and the Gregory Brothers.



<http://soundcloud.com/missnesbit/remediation-and-remix-montgomery-and-tanner/s-gYmwT>

Being inspired by these amateur artists who challenge the traditional view of art, music, and authorship, we decided that we, too, wanted to challenge the traditional view of academics by taking what we had learned about remediation and applying it to our own class. We observed the discussion in our Thursday evening EMAC 6300 class were often littered with seemingly random comments not normally heard in one conversation let along a dozen. After talking with each other that we wanted to save these wonderful comments and amazing discussions and create something new and unique with them, our project was born. We recorded one of our class discussions, using our fellow classmates' quotes as our original source material to be remediated, and we extracted from that recording bits of dialogue we could use in our project, a remixed song.

Not wanting to worry about receiving Cease and Decease letters or something more serious that comes with the aforementioned copyright issues, we decided to stick with royalty free audio that came with the software Adobe Audition. After taking turns working with the song, it became an unexpected journey through our creative process as individuals and a team. It was more difficult and took much longer to complete then we first anticipated. This experiment in authorship and remediation makes us that much more appreciative of the work mash-up and remix artists like Girl Talk and The Gregory Brothers make. It was difficult and time-consuming enough for us to create a 1:08 minute track; we can't imagine all of the time, effort, and work that go into creating a Girl Talk album, his most recent of which is 12 songs totalling over an hour of music.



The significant thing we came to recognize was that as we started to take a more active role in our education, much like other consumers do with their creative works, we were becoming part of the shift we discussed earlier of the more prevalent amateur artist and author. And it is a shift that cannot be stopped by music executives or lawyers through copyright laws. It is a societal shifting taking place in the minds of people everywhere.

It is a shift that was bound to happen because as humans we have the innate desire to create and progress and innovate, and thanks to new advanced technology and the increased availability of it, it has become the heart of how we live and breathe and think. Because of this, we have had more people become artists than ever before. And as such, an artist should not have to worry about fees and permissions and the government if he is creating something new and unique, whether it involves taking a previous work and remediating it or not. "People have been remixing and mashing different things since the beginning of human existence" (O'Brien and Fitzgerald 17), and there is no reason that we should stop now.

O'Brien, Damien S. and Fitzgerald, Brian F. (2006) "Mashups, remixes and copyright law."
Internet Law Bulletin, 9(2). pp. 17-19.